

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
MAY NINETEEN TWENTY-FOUR



KWAN-YIN. POLYCHROME WOOD, SUNG DYNASTY
BUCKINGHAM COLLECTION

VOLUME XVIII

NUMBER 5



FIFTEENTH CENTURY FRENCH DOORWAY.
GOthic ROOM

THE LUCY MAUD BUCKINGHAM MEMORIAL ROOM

WITH the opening of the Lucy Maud Buckingham Memorial Gothic Room, the gift of Miss Kate S. Buckingham, the Art Institute inaugurates a comprehensive exhibition of the related arts of the late Gothic period—architectural art, stone and wood sculpture, furniture and tapestries. The Gothic Room is the earliest and largest of the series of period rooms soon to be opened in the Hutchinson Terrace Addition. Most of the details of the room are French, dating from the late fifteenth and early sixteenth centuries.

To enter the Gothic Room is to step into another world. The high vaulted ceiling, the ogival windows through which the light sifts softly, the generous proportions of the room, all contribute to an air of spaciousness and serenity. The ceiling vault is of

modern construction, but the corbels are northern French Romanesque of the twelfth century. The windows belong to the fifteenth century, likewise the doors, one of which is said to come from a Burgundian house, Cussy-les-Forges, in the department of Côte d'Or, another from the chateau of the Seneschal de Turenne, Corrèze, Corrèze department.

The great open fireplace is undoubtedly the next object to claim the visitor's attention. Flanked by iron candelabra, this wide hearth might once have been the center of the life of some chateau. The tiles which line the hearth are said to have come from the convent of St. Seine near Dijon, and date from the fifteenth century. The coat of arms, supported by two angels, has been identified as that of Pierre II de Fontette, member of a Burgundian family that later became distinguished as French barristers. A slightly conventionalized border of oak leaves and acorns is carved around the mantle.

The two stone niches in the south wall of the room contain small stone statues of St. Catherine, on which traces of the original polychrome ornamentation are still to be found. There are several other interesting examples of Gothic sculpture—a naive little St. Catherine of the German school, a St. Barbara of French origin, and a small Madonna and Child of marble, a good example of fourteenth century sculpture. The last-named piece comes from the hospital at Beaune, where it remained until 1850. It was later owned by M. Baudot, an archæologist, who sold it in 1863. It later came into the hands of M. LeBreton, *conservateur* of the museum at Rouen. In a stone head of a woman, dating from the early sixteenth century, can be traced the beginnings of individualized portraiture which was to supersede the types with which the earlier sculptors were content.

One of the most interesting objects is a glazed terra-cotta altarpiece, representing

the Nativity, ascribed to Benedetto Buglioni, a contemporary and rival of Andrea Della Robbia. The piece was formerly in the collection of Sir Edwin Naylor-Leyland of London.

A section of an oak choir stall, belonging to the second half of the fifteenth century, is said to have come from the convent of Marciac, Gers, and includes a mourner's bench. There are also two cassoni of Italian origin, dating from the sixteenth century.

Two tapestries, one Swiss, the other French, both of the late fifteenth century, lend color to the room. The French tapestry shows a courtly scene against a *mille fleurs* background. The small Swiss tapestry portrays two aristocratic lovers, the lady holding a small dog, with a background of elaborate foliage.

In the near future other period rooms, which have been previously described in the Bulletin, will also be opened. These rooms are the Henry Dangler Memorial, a French room of the *Régence* period; the William Gold and Lydia B. Hibbard Memorial, a Friesian room of the seventeenth century; the Mr. and Mrs. E. Buckingham Memorial, a Jacobean room; a deal room, English; and the Ellen Waller Memorial, gift of Mrs. John Borden, a Georgian room.

The Lucy Maud Buckingham Collection of Chinese sculpture, pottery and minor arts has been opened to the public at the same time as the Memorial Gothic Room. Much of the pottery was formerly on view in another gallery, but



CHIMNEYPIECE, FRENCH, FIFTEENTH CENTURY

there are many important additions to the collection which the public has not yet seen.

Perhaps the most striking and appealing acquisition is the large polychrome wood figure of a seated Kwan-yin, which has been installed on a dais with two smaller standing wood Kwan-yins on either side. Sculpture of this type has become known only in the last few years, outside of China. Perhaps the best-known piece in America is the seated Kwan-yin in the Boston Museum of Fine Arts. Our figure is of the same type, though larger, more erect in pose, and in better preservation. It is a work of the Sung Dynasty, probably of the twelfth century. A look of benign tranquillity characteristic of the best Buddhist sculpture, with great dignity of pose makes this figure the dominating feature of the room.

The doorway leading into the Gothic Room is surmounted by a handsome sculptured tympanum supported by intricately carved pilasters. The Buddha with attendant Bodhisattvas is seated in state in the upper part of the tympanum with a wide band of cleanly-cut decoration below; in the centre of this band is a



TERRA-COTTA TOMB DOOR,
THIRD CENTURY.
BUCKINGHAM COLLECTION



WINDOW AND DETAILS, FOURTEENTH AND FIFTEENTH CENTURIES

remarkable demon's head, and underneath, in the centre of the soffit of the tympanum is a lotus blossom, much like the early Indian type on the rails at Bharhut. The carving is of late T'ang style. On either side of the doorway is a pair of small polychrome wood figures in a flying position, which appear at first to be Apsaras. Their heads are surmounted with the tiara of a Bodhisattva, however, which complicates the problem of attribution.

A small black stone gateway from the tomb of a general, bearing a date corresponding to the year 293 A. D. is another recent acquisition. It is in three pieces, all perfectly preserved. A lintel with tenons on each end fits into mortises in high piers terminating a wall-section on each side. The piers and the walls are crowned with roofs of tile form. It is quite probable that a fortified gate is represented, but as nothing similar has been published, not

much is known about it. The proportions are very pleasing.

A pair of terra-cotta tomb-doors and two terra-cotta pilasters probably of the third century of our era are of great importance. The doors have rings in masks in the centres, and are decorated with bands and panels stamped into the surface of the clay. The relief is low, but sharp and clear, and the pattern, a Sassanian type of hunting scene and a frieze of chariots and horses, has a tremendous amount of vivacity and feeling for representation.

The collection of snuff bottles, glass, and flambé ware is shown in the first bay of the north side of Alexander McKinlock Memorial Court. In addition to the collection of about two hundred and fifty snuff bottles of glass, porcelain, agate, crystal, ivory, jade and lapis there are many miniature porcelain objects and some small bronzes of great interest.

A PORTRAIT OF MRS. SIDDONS BY SIR WILLIAM BEECHEY

THE aura that clings to the figure of Mrs. Siddons is not alone the product of time and tradition; the celebrated tragedienne was adored by her own generation, and nearly every member of that illustrious group of portrait painters who were at their height when she was at hers painted her, not once but several times. Reynolds, Lawrence, Gainsborough, Hoppner, and Beechey were among those to whom she sat. Beechey is known to have made three portraits of the famous actress: of these one is in the National Gallery, where also hangs the portrait by Lawrence; another, a "fancy picture," was exhibited in the Royal Academy exhibition of 1794; the third, a full-length portrait, has been presented to the Art Institute.

The portrait in the National Gallery shows Mrs. Siddons seated, her hands folded rather primly in her lap, her eyes serious and appraising, her generous lips wearing a half-smile. A large turban gives a somewhat severe aspect to the portrait, reinforced by the stiff simplicity of the

BUL
fichu.
Siddo
trag
at th
was
temp
Beech
Sir J
"Mrs
Beech
resen
scene
Anth
Beech
it.
signe
affect
blanc
masq
Melp
Th
Art
tent
er of
at his
ple,
tures
Siddo
again
of br
light.
Her l
famil
which
who l
the a
full-f
quar
mode
and n
trait
the M
the l
stiff
of th
Th
many
those
terist
the l
shade
the f

fichu. The "fancy picture," showing Mrs. Siddons "surrounded by the emblems of tragedy," was one of nine exhibits entered at the Academy by the artist in 1794, and was none too favorably received, contemporary critics evidently feeling that Beechey was attempting to challenge Sir Joshua Reynolds' famous painting of "Mrs. Siddons as the Tragic Muse." In Beechey's portrait, the tragedienne represented Lady Macbeth in the dagger scene, with Kemble as Macbeth. Even Anthony Pasquin, a caustic critic but Beechey's staunch advocate, condemned it. "The figure is not accurately designed," said he, "and the attitude is affectingly disgusting. It conveys the semblance of a gypsy in satin, disporting at a masquerade rather than the murder-loving Melpomene."

The portrait recently presented to the Art Institute is less grandiose and pretentious. Never very successful as a painter of "fancy pictures," Beechey was more at his ease in this type of portrait, a simple, straightforward presentation of features and figure. Our portrait shows Mrs. Siddons in a simple white gown, standing against a dark, conventional background of brown forest relieved by a shaft of light. In her left hand she carries a book. Her head is turned to the left, giving that familiar three-quarter view of her face which seems to have most pleased those who limned her. Of the famous portraits of the actress, only Lawrence's shows her full-face, the others choosing that three-quarter view which best displays her finely modelled nose, strong but delicate chin, and mobile lips. Beechey's full-length portrait seems more gracious than the one in the National Gallery; perhaps because of the long, lacy headdress, softer than the stiff turban, or the more kindly expression of the eyes.

The canvas is more coldly painted than many of Beechey's works, lacking entirely those warm reds with which he characteristically relieved his backgrounds. Here the background is a sombre brown, the shadows of the dress a cold gray; only in the face do we find those rosy tints, highly



PORTRAIT OF MRS. SIDDONS, BY SIR WILLIAM BEECHEY. GIFT OF WILLIAM O. GOODMAN

glazed, with which Beechey often imparted a glow of health to his sitters' features and suggested a vitality not borne out in his modelling or characterization.

Although he painted all the members of the royal family and was official portrait painter to Queen Charlotte and one of the most popular and prolific artists of his day, a certain obscurity attends Beechey, who is doubtless thrown into shadow by the greater radiance of his more illustrious contemporaries. His paintings lack the elegance of Reynolds, the imagination of Gainsborough, the delicacy of Lawrence, but they have certain sturdy qualities that make them well able to stand alone. His work has been compared to that of Raeburn for directness and sincerity, although the kinship is less marked in the portrait of Mrs. Siddons than in that of Thomas Kite, which came to the Art Institute last year.

R. M. F.



MEXICAN BOWL, c1750. SPANISH INFLUENCE

THE
HERBERT PICKERING LEWIS
COLLECTION OF MEXICAN
POTTERY

GIFT OF MRS. EVA LEWIS

THROUGH the generosity of Mrs. Eva Lewis an unusually beautiful and rare collection of Mexican pottery has been presented to the Art Institute, as a memorial to her husband, Herbert Pickering Lewis.

The Lewis Collection contains many examples of great basins, albarelli shapes for cut flowers, jardinières and flower-pots in forms of barrels, and urns for growing plants used in gardens and on the balconies around the sides of the patios or inner courts.

Much obscurity hangs over the potteries of Mexico, but soon after the Spanish conquest in 1520, glazed earthenware was being made in various localities. The very meagre history of this tin enameled faience is surprising when one considers its variety, signal character and artistry. More crude in the potting, and lacking the mechanical perfection of the tin glazed wares of Italy, Spain, Holland, England and France, Mexico's products are distinguished by a broad style and unusually vigorous decorative spirit.

Since various influences developed the artistic style of the forms and decoration, the production may be classified into four divisions: first, Moresque, c1575 to 1700; second, Spanish or Talavera, c1600 to 1780; third, Chinese, c1650 to 1800; fourth, Pueblan, c1800 to 1860; and these divisions unified into two large groups, the first before 1800, when only blue color was used for decoration and the second after 1800 when only polychrome coloring prevailed.

Few examples of the interlacing scroll and strap-work patterns, inspired by the Moors in Spain, appear in collections, other than architectural tiles and great lavabos or basins.

Of the second style, a large number of bowls, tiles, albarelli, barrel-shape jardinières, inkstands, salt shakers and plates have escaped destruction. From the Talavera kilns in the province of Toledo, Spain sent potters to "New Spain" who inspired the native factories to prolific production and introduced the use of animal, bird and human forms in combination with foliation and floral ornaments in decorations. In technique, some of the earliest pieces show a spot and dash de-



MEXICAN URN, 1790. CHINESE INFLUENCE

tailing in the masses, that is quite individual. A good example of this type is a plate with design in white reserve on a dark blue background, a pattern of flowers and a seated female figure spinning and a border of wave scrolls terminating in bird heads. In the later work of this period an interesting specimen is a jar with iron cover and a hinged lid having lock and key, used for storing ginger, chocolate, vanilla, etc. The pattern on the body is in four diagonal floriate divisions enclosing flying birds.

How the Chinese or third style evolved is a matter for speculation, but that it was popular is attested by the great variety of elements used in the designs of the articles for use in churches and habitations. Chinese figures, European figures with Oriental details, blue ground with reserves in white, white or open medallions enclosing conventional floral decoration, were the most marked characteristics of this Oriental inspiration. A large lavabo or basin of 1780 has sides with stiff flowering trees between geometric motifs, in the center, a kiosk and a Chinese pigtailed figure leaping a brook.



MEXICAN URN, 1680. SPANISH INFLUENCE



MEXICAN PLATE, 1830. SGRAFFITO WARE
MADE AT GUANAJUATO

The fourth type was called Pueblan after the great pottery center near Mexico City. Native taste predominated, colors became gaudy and the forms less subtle. Salt cellars, benitiers, large and deep dishes, vases, bowls and toilet articles were loaded with sprightly ornament. About 1860 some pieces were made of a pale grayish blue ground with small decorative floral bunches in bright colors.

In 1830, sgraffito work was attempted at Guanajuato, white slip over red clay being used, the limning of the patterns archaic, and the groups composed of figures and animals in highly conventionalized forms. An example of this type is a shaving dish of unusual shape decorated in orange and green. The center is adorned with flowering trees and two fantastic animals held in leash by a tall masculine figure in the costume of the period.

Tile work also was extensively used to beautify dwellings and church edifices, both on the exterior and interior. The many tiles include examples similar to those in the Pueblan churches of Santo Domingo and San Francisco, the convent of Santa Rosa, and San Francisco Acatepec near Cholula; two that are among the most unusual of these are: one, a lion mask tile of 1750 in yellow and blue; the other in blue, a hooded man in jerkin and hose astride a spotted quadruped. This one is signed with the letter "F."

B. B.



THE CHILDREN'S ROOM. GALLERY I, MAIN FLOOR

THE CHILDREN'S ROOM

AN art gallery for children need not be a childishly haphazard matter, a collection of curios, in which carved coconuts from the South Seas are huddled with Colonial lanterns. Such exhibits of a former generation, although fascinating in random suggestions to the imagination, really contributed nothing educational, and did not aid in the understanding and enjoyment of things artistic. By orderly arrangement, it has been possible to combine in Gallery I material so diverse as Italian textiles, Chinese feather-inlay, an African boy's cap, and Japanese lacquer; illustrations of today and portraits by American artists of various schools; casts and bronzes, among the latter a life-size fountain group.

A certain amount of space will be allowed for passing exhibitions, but the major part of the space is devoted to the display of collections given by its friends and for concentrating such objects of the Museum's collections as are particularly appealing to children. The greatest growth is expected in the cases. Here can be arranged material of real beauty of design which will be an inspiration to students in the crafts. A number of cases illustrating processes will

shortly be added to the exhibition, and others are already provided for, to give the layman an insight into the technique involved in conforming to limitations of the materials of the various crafts. These cases will form series which may be sent to the various high schools of the city, carrying successive lessons and making a combined appeal for fine design in the arts of daily life. The first cases to be shown illustrate the carving of wood and ivory, the making of cloisonné enamels, champlevé enamels, lacquer, and the different stages in the development of a water color painting. A particular feature in the process cases is the labeling and arrangement of contents in such a manner as to make the cases self-explanatory.

The paintings now on the walls and the bronzes and casts are lent by other galleries of the Museum, and concern childhood and children's interests; there is a portrait head of Washington by a follower of Stuart, a painting of geese by Schramm-Zittau, groups and portraits of children by Abbott Thayer, Charles Hawthorne, M. Jean McLane, and Edward Potthast. There are two small bronzes by Bessie Potter Vonnoh, and two animal groups by Barye, but the greatest im-

press
foun
insta
wate
figur
a sli
gift
merl
mira
a "r
A
mad
tion
who
Bull
and
este
their

A
to th
lecti
son
Com
his
fath
favo
ress
and
freq
to h
choi
All
Cop
visi
to h
was
his
casi
but
his
wit
F
eve
Wa
the
poi
Wa

pression is made by Janet Scudder's bronze fountain group. The fountain has been installed in the center of the room; its waters ripple over the clean stripped figures of two playful boys struggling with a slippery dolphin. It is familiar as the gift of the Friends of American Art formerly in another gallery, but it seemed admirably suited to its present position, where a "real" fountain is much enjoyed.

Among many donors whose gifts have made the room possible must be mentioned Mr. and Mrs. Charles H. Worcester, whose endowment was noted in the April Bulletin. The numerous women's clubs and other organizations generously interested will be credited as purchases from their donations are received and installed.

A TRUMBULL PORTRAIT

A PORTRAIT of William Brown, merchant, of Norwich, Connecticut, by John Trumbull, has been presented to the Art Institute, thus enriching the collection of early American portraits. The son of Jonathan Trumbull, first governor of Connecticut, young Trumbull chose art as his profession against the wishes of his father, who wrote, in reply to a tutor's favorable report of his son's artistic progress: "I am sensible of his natural genius and inclination for limning; an art I have frequently told him that will be of no use to him." One reason for John Trumbull's choice may be gathered from Washington Allston's description of Trumbull's visit to Copley in Boston: "Young Trumbull's first visit to the distinguished artist happened to be made at a time when he (Copley), was entertaining his friends, shortly after his marriage. He was dressed on the occasion in a suit of crimson velvet and gold buttons; and the elegance of his style and his high repute impressed the future artist with grand ideas of the life of a painter."

His artistic career was postponed, however, by the outbreak of the Revolutionary War, when his skill in making a drawing of the British works in Boston led to his appointment as aide-de-camp to General Washington. At the age of twenty he was



PORTRAIT OF WILLIAM BROWN,
BY JOHN TRUMBULL

made a colonel, but resigned from the army in a burst of pique. The war over, he embarked for England, following in the footsteps of Benjamin West, and, in fact, entering the studio of that respected painter. The execution of Major André in America led to his incarceration in an English prison for eight months, but he apparently suffered no great hardships, for the kindly West obtained the king's word that his protégé's life was in no danger and himself sent the young artist materials and pictures to copy. Dunlap, who knew Trumbull personally and bore him no strong affection, writes in his "History of the Arts of Design" that in 1784 he "found Mr. Trumbull the established successor of Gilbert Stuart in West's apartment." His historical paintings, of which "The Battle of Bunker Hill" was the first, gave Trumbull a substantial reputation, although they are not as successful as his less pretentious portraits, that of William Brown, for example. Not unlike other artists of his day, Trumbull was swayed more by patriotic



PRÈS D'UN LAC, BY ALBERT BESNARD. GIFT OF
JOSEPH WINTERBOTHAM

than by artistic fervor in his historical works.

Trumbull divided his time between England and the United States, also paying several visits to France, where he was generously received by statesmen and artists. In 1804, on one of his trips to the United States, he brought with him from France "the first public exhibition of original pictures by the old masters of Europe which had been made in America," an exhibition which failed through public indifference. In the same year he established himself in New York as a portrait painter in his "second style," which Dunlap termed "much less happy" than his first. "He stood alone," says the same historian, "in the northern and eastern division of the United States. Jarvis and Sully, though professing to paint, were tyros and unknown. Stuart was at the seat of government. Our wealthy citizens had their portraits painted and the corporation of New York had its governors and mayors immortalized by Mr. Trumbull."

The William Brown of our portrait was doubtless one of these "citizens." The picture, entirely characteristic of the period

and the artist, shows him as a smooth-shaven, pleasant-faced man. Although executed in the customary tight manner of the age, the portrait achieves a certain ease and directness, for it is devoid of all affectation, a straightforward presentation of a gentleman by one who was at all times aware of the dignity and seriousness of his profession. The subject sits against a brown background; his black coat is a dark mass, unrelieved by high lights or shadows; the only touches of color come out in the rosy face—which, despite the hardness with which the features are painted, wears an expression of intelligent good humor—the white stock, and the hands, holding a letter. Behind the merchant are seen three ledgers which proclaim his profession, significant details such as were frequently introduced by portrait painters to indicate their sitters' occupations.

In 1808, according to Trumbull's own memoirs, "embarrassments of commerce affected the class of citizens by whom in this country the arts are chiefly supported, and he determined to seek abroad that employment which he could not obtain at home." He remained in England until 1816, when he returned to America and the following year was commissioned to paint four historical pictures for the rotunda of the Capitol at Washington. The pictures proved universally disappointing and Trumbull's style was felt to have degenerated to a feeble imitation of West's. In his memoirs he says: "Finding the government not likely to order the complete series nor any individual desirous to possess them, he has, within the last year, given the entire set of the original paintings to Yale College."

R. M. F.

A PAINTING BY BESNARD

THE name of Albert Besnard, dean of French artists and the recipient on his long career of all the honors France bestows upon her great painters, has acquired richer significance to art lovers in Chicago through his recent visit. To those especially who heard him on April 8 in Fullerton Hall, it will be of

obvious importance that the Art Institute has acquired one of his most characteristic paintings.

M. Mourey's comment that Besnard's work is a "fête of light" is upheld by the "Près d'un Lac" painted in 1923. "He paints," says that critic, "in a conscious delirium." The last master related to the academic tradition, he is unacademic in his relation to the actual moving model. Pressing on the material interpretation, insisting on the validity of construction, he seizes moods as they form into motion, and shadows as they escape into reflection. He resolves and analyzes the pearly radiance of the bather's skin by use of complex lights, enhanced by the inflections of color. "Près d'un Lac" is typical of a long series of nudes, in which light is the object of his passion.

The conflict of lights and the play of color are, however, not exterior to the subject. It is really the woman that he paints. The drawing nowhere loses itself in the envelope of light, and finds in the figure the material for a portrait.

HIBBARD MEMORIAL COLLECTION

A COLLECTION of color woodcuts of interest to Chicago print lovers is that given to the Department of Prints by Mrs. William Gold Hibbard of Winnetka. A complete survey of the work of Gustave Baumann, now of Santa Fe, but formerly of Chicago, is at present displayed in the Print Rooms and this satisfactory showing of his woodblocks and linoleum cuts is made possible through the generosity of Mrs. Hibbard.

Born a German, he studied art for several years in Munich, but has lived in this country for many years and at one time attended the Art School of the Institute. His selection of Brown County, Indiana, where he had a workshop for a period, was an entirely fortunate one. Many prints of this time have the flavor of old Hoosier days while many have an idyllic quality of the countryside that makes for general popularity. This craftsman cuts and prints all



CHURCH RANCHOS DE TAOS,
BY GUSTAVE BAUMANN

of his blocks with very pleasing results of fresh, clear color.

The process as summed up by the artist sounds much more simple than it can possibly be. "Draw directly on the block whatever you want. Then cut away whatever you don't want and print what is left. I use side wood as the Japanese do but unlike them, print all colors flat and on a Washington hand-press. Of course, between beginning the first cut and signing the proof there are any number of unforeseen and very irritating slips that sometimes mean recutting an entire set of blocks or reprinting an edition. But these are the things I try to forget." The linoleum prints in the collection are accomplished in practically the same manner as the wood-block studies.

This selection from the William Gold Hibbard Memorial Collection shows an enheartening and intelligent interest in one of the less conspicuous departments of the Museum. A like generosity and interest has been appreciably displayed in the fund left by the late Albert H. Wolf and in the gifts from time to time added to the Albert Roullier Memorial. A survey of the Department's possessions shows many gaps that might be filled in just such a manner as the above suggests. Seventeenth century landscape prints, for example, might now be obtained at a very moderate outlay, whereas a year or so may show a general hunting down of this attractive school.

McK.



PORTRAIT OF GEORGE WASHINGTON,
BY GILBERT STUART

A PORTRAIT OF WASHINGTON

THE Gilbert Stuart portrait of George Washington, now on exhibition at the Art Institute, is one of the seven full-lengths which are definitely placed by Mason in his "Life and Works of Gilbert Stuart."

This portrait was made for Gardner Baker of New York, who was a member of the patriotic Society of St. Tammany, which had opened a museum at Broad and Pearl Streets in 1790. Baker placed the painting in this museum, where it remained until 1798, when he took it to Boston for exhibition. After his death his effects were scattered and the portrait was lost for several years. It was later found and sold to William M. Tweed, who hung it in Tammany Hall. At his death it became the property of his daughter, who in turn left it to her daughter, but in spite of

its many travels and long disappearance, its original beauty of color and technique is unimpaired.

This portrait is in the general style of the Landsdowne portrait, which was the earliest of Stuart's full-length pictures of Washington, but it is not a copy. Although the position and accessories are similar, careful examination of details proves that this is an original study. In its poise and dignity it is a characteristic Stuart portrait, extremely significant of his appreciation of his subject.

THE LIBRARIES

AS a memorial to Florence Bennett Adams the Arché Club has presented to The Ryerson Library \$240 for the purchase of the *Albertina Facsimiles*. Selected from the rich store of drawings in the Albertina collection, Vienna, these reproduce with minute attention to tone and texture 160 originals, ranging through the art of the sixteenth to the eighteenth centuries in France, Germany, Italy, and the Low Countries.

The North American Indian, an historical and photographic record published under the patronage of the late J. Pierpont Morgan, has been given to the library by the Honorary Regents. In twelve volumes, each accompanied by a portfolio of remarkable plates, the work is an outstanding achievement in printing. While aiming at the exposition of types in the various tribes the photographer, Edward S. Curtis, has successfully maintained pictorial values, making the work one of artistic homage to a vanishing race.

Kokka, an illustrated monthly magazine of the fine and applied arts of Japan and other Eastern countries, 1889-1915, has recently been received, completing the file already in the library. This publication, too little known, has reproduced in color prints and by collotype process the paintings and sculpture of Chinese and Japanese art. It is the great source of information on works treasured and often hidden in Japanese temples. Nowhere has the subtle coloring of Chinese paintings been better rendered.

The Burnham Library of Architecture has purchased the original manuscript with 102 tinted drawings, of Tatham's *Ancient Ornamental Architecture*, 1803, consisting of fragments from the Roman museums. From these were published the *Etchings*. Other volumes of his drawings are in the Soane Museum and the Victoria and Albert Museum, London.

Jean Rigaud succeeded Silvestre and P  relle in engraving Paris. His *Recueil* of "201 of the finest views of palaces, chateaux and royal residences of Paris" issued in 1838 and always popular, is a recent addition. Burnham Library has also purchased the works of prime importance: *Oeuvres de Gille Marie Oppenord*, of about 1750, and *Nouvelle iconologie historique* by Delafosse, the first edition, of 1768. If Oppenord was the LeBrun of architecture, Delafosse was its Watteau.

NOTES

THE SCHOOL—Two prize competitions have been held in the Poster and Illustration classes. The first, for which prizes were offered by Mr. William O. Goodman, comprized drawings of letterheads for the Old Lyme Art Association. The second called for posters to be used as publicity for a World War moving picture, taken by the 108th Engineers.

The Summer session of the School will begin June 30, classes continuing for six weeks in the Department of Teacher Training, and for eight in the Drawing, Modeling, and Design Departments. All students wishing to enter are requested to file formal application. Application blanks should now be secured by those desiring to enter school in the fall.

The annual scholarship competition in the school will be given during May. Prizes to be awarded this year are:

The Bryan Lathrop scholarship of \$800.

The John Quincy Adams scholarship of \$750.

The American Traveling scholarship of \$125.

THE RECENT GIFT of a set of Tarocchi cards by Mr. and Mrs. Potter Palmer is

the most notable acquisition for several years in the Print Department. This particular set, to be described in a later Bulletin, is of exceptional quality and the rarity of these engravings of the earliest period of the art in Italy does not need remark.

OPENING APRIL 14 and continuing to July 1, the Exhibition of Paintings by John Singer Sargent has brought together twenty-two water-colors and eighteen oils including twelve loans from private collections. The "Head of Joseph Jefferson" and "Reconnoitering" are lent by the artist. The portraits include among others those of Mrs. J. William White, Mrs. Augustus Hemenway, Mrs. Charles E. Inches, and Miss Katharine Pratt. The paintings by Mr. Sargent already familiar to visitors to the Art Institute are thus for the first time brought into relation with the artist's rounded work.

THE LECTURES given by Mr. Lionel Robertson on Interior Decoration were so popular that it has been decided to give another series in the fall. The schedule is given on page 68. The course will be open only to members.

THE SERIES of lectures on Oriental Art, by Mr. Charles Fabens Kelley, Curator of Oriental Art, will be completed in May. The lectures are held in the class-room in Gunsaulus Hall on Thursday afternoons at three o'clock. The remaining subjects are:

Chinese painting and sculpture. May 1.

Japanese architecture and sculpture. May 8.

Japanese painting and minor arts. May 15.

The fee for single lectures is one dollar.

DOCENT SERVICE, at a fee of one dollar an hour, is available for anyone desiring to see the Museum under guidance. Special appointments are necessary.

CHANGES OF ADDRESS—Members of the Art Institute are requested to send prompt notification of any change in address to Guy U. Young, Manager, Membership Department.

NEW LIFE MEMBERS, JANUARY, FEBRUARY AND MARCH, 1924

Jesse P. Acomb,
 Mrs. John Q. Adams,
 Mrs. O. P. Alford,
 Harry Herbert Baldwin,
 Mrs. Edgar W. Ballard,
 Mrs. Frederick A. Bangs,
 Nelson L. Barnes,
 Adelmor M. Bates,
 Mrs. James E. Baum, Jr.
 Herman A. Behrens,
 Frank J. Bersbach,
 Mrs. Robert C. Biddle,
 Alfred Blomquist,
 Mrs. August Bontoux,
 Ralph H. Bourne,
 Mrs. William H. Britigan,
 A. J. Brock,
 Miss Margaret Bruce,
 Dr. Edward A. Brucker,
 Miss Marguerite Buchanan
 Adolph F. Buechele,
 Charles M. Burlingame,
 Mrs. Joseph B. Card,
 Dr. H. O. Carlene,
 Mrs. Michael A. Carroll,
 Mrs. Cora S. Carter,
 Dr. Eugene Cary,
 Jesse G. Chapline,
 Mrs. James C. Clow,
 Lee Cohn,
 Mrs. Hugh A. Cole,
 Walter H. Creber,
 Mrs. Laura Luella Davis,
 Mrs. Rose De Beck,
 J. Spencer Dickerson,
 Ferd W. Dierssen,
 William P. Doerr,
 Dr. Fred M. Drennan,
 Samuel O. Dunn,
 Mrs. C. R. Erwin,
 Dr. Louis Faulkner,
 Mrs. Isabel C. Favorite,
 Charles H. Feltman,
 George P. Fisher,
 Mrs. Stanton A. Friedberg,
 Philip Gabric,
 G. Whittier Gale,
 Walter Gielow,
 Mrs. Gustave Golsen,

Mrs. John Henry Graham,
 Louis Grilk,
 Mrs. Kittie N. Gunn,
 Henry E. Haier,
 Thomas R. Hair,
 Mrs. Burton Hanson,
 Dr. Robert H. Harvey,
 Mrs. Albion Lambert Head-
 burg,
 Dr. Frank Heda,
 Mrs. J. M. Hills,
 Mrs. G. C. Hodgson,
 Mrs. William V. Hoier,
 Mrs. Fred C. Honnold,
 C. Arthur Howe,
 Mrs. E. W. Hutchinson,
 Miss Jessie B. Irwin,
 Joe Israel,
 Charles J. Johnson,
 Chester H. Johnson,
 Mrs. Irene A. Karcher,
 Morris Kartoon
 Mrs. Edward F. Keebler,
 Patrick T. Kelley,
 Solomon H. Kesner,
 Mrs. John Andrews King,
 Anatole Klintz,
 Mrs. Elmer G. Knox,
 Edward J. Krasa,
 Dr. Gerard N. Krost,
 Miss Ida Lang,
 William J. Lang,
 Adolph Lauter,
 Patrick J. Lawler,
 Ernst Lieberman,
 Albert Lindenberg,
 Carl M. Linner,
 Mrs. C. C. Linthicum,
 Dr. Arthur Loewy,
 Mrs. James M. Lovelette,
 Albert Lurie,
 Dr. Cleveland C. MacLane,
 Mrs. Charles D. Marsh,
 Chauncey W. Martyn,
 Mrs. Richard F. McCarthy,
 Mrs. Alice McClory,
 Mrs. Watson B. McCreary,
 David E. Meyer,
 H. Molner,

Paul H. Mueller,
 Dr. Ethel E. Murphy,
 S. H. Nahigian,
 Alfred Nuytens,
 Joseph A. O'Donnell,
 J. Madison Pace,
 Mrs. Horace B. Pearson,
 Dr. Frank E. Pierce,
 Mrs. James S. Pole,
 Dr. George W. Post,
 Harry J. Powers, Sr.,
 Mrs. Edwin P. Price,
 Mrs. James H. Raymond,
 Mrs. W. H. Redington,
 Mrs. H. W. Reese,
 Mrs. Harry O. Reno,
 William W. Riddell,
 John P. Roche,
 George R. Roehm,
 Mrs. William Rothmann,
 Ross D. Rydner,
 William Schlake, Sr.,
 Miss Clara Tessa Schmidt,
 Mrs. George J. Schmitt,
 Mrs. Alexander D. Schuller,
 Louis M. Selig,
 Robert French Shanklin,
 Mrs. Charles C. Spangler,
 Mrs. Mae O. Spiegel,
 Mrs. William Taradash,
 Whitman Taylor,
 Miss Katherine Trautman,
 Mrs. Harry G. Trine,
 M. G. Truman,
 Mrs. LeBaron Turner,
 Miss Florence Alice Tyley
 Miss Ethel Tift Under-
 wood,
 Mrs. Harrison L. Van
 Schaick,
 Joseph P. Vesely,
 Frederick K. Vial,
 Edwin S. Waterbury,
 Mrs. J. A. Wesener,
 Charles Wieland,
 Mrs. Albert H. Williams,
 Edward M. Willoughby,
 Mrs. Arthur L. Yorkey,
 William F. Zuse.

NEW GOVERNING MEMBER

Joseph R. Noel.

NEW GOVERNING LIFE MEMBERS

Mrs. Emmons Blaine,
 Mrs. Lewis L. Coburn,

Robert P. Lamont,
 Cyrus McCormick, Jr.

Mrs. Rockefeller McCor-
 mick,
 Russell Tyson.

ACCESSIONS AND LOANS

PAINTINGS AND SCULPTURE

- 12 paintings by Léon Gaspard: 2 lent by Mrs. Max Epstein, 1 by Mrs. W. Mitchell Blair, 1 by Mrs. Lewis L. Coburn, 2 by Mrs. Chauncey B. Blair, 2 by Martin C. Schwab, 1 by Lessing Rosenthal, 3 by Mrs. Chauncey J. Blair.
 3 paintings by Arthur B. Davies: 1 lent by George F. Porter, 21 by H. L. Warner, 1 by Mrs. John E. Jenkins.
 35 carvings, etc., by Arthur B. Davies, lent by Arthur Ackermann & Sons.
 7 Bronzes by Constantin Meunier, lent by Mrs. M. M. Sheriff.
 28 paintings by Rockwell Kent (Arts Club Exhibition), 13 lent by Ralph Pulitzer, 15 by Mrs. Gordon W. Abbott.
 Sculptured head, marble, by A. Focacci. Gift of *Appui aux Artistes*.
 Painting, "Près d'un Lac," by Albert Besnard. Presented by Joseph Winterbotham.

ORIENTAL DEPARTMENT

- Incense burner, six dynasties, Chinese, lent by C. T. Loo.
 119 bronze mirrors, Chinese, Japanese, and Korean; lent by Yamanaka & Co.
 Stone tomb-gate, Chinese.
 2 terra cotta tomb-doors.
 2 terra cotta pilasters.
 Gift of Miss Kate Buckingham.

STAMPED
TERRA-
COTTA
PILASTER,
THIRD
CENTURY

DECORATIVE ARTS

- 22 pieces of pewter, lent by Mr. and Mrs. W. O. Goodman.
 Rug, Chilean, lent by Harry C. Watts.
 2 pieces of pottery by Decœur & Décorchemont, lent by Russell Tyson.

PRINT DEPARTMENT

- 26 water colors by Thomas Rowlandson, lent by Arthur Ackermann & Sons.
 Drawing by Arthur B. Davies, lent by George F. Porter.
 60 prints by Arthur B. Davies, lent by Albert Roullier, Inc.
 78 prints, lent by Mrs. M. M. Sheriff: by Besnard, Fitton, Israels, Lynch, Pennell, D. Y. Cameron, Helleu, Zorn, Haden, Steinlen, Cassatt, Jacque, Whistler, Lepère, Zandomeneghi, van s'Gravesande, van Muyden, M. Boutet de Monvel.
 Etching by George Soper, publication for 1923 of Print Makers' Society of California.
 Drawing, by Charles Shannon. Gift of Robert Allerton.

THE LIBRARIES

330 volumes: 26 on Painting, 7 on Sculpture, 106 on Architecture, 23 on Design, 32 on Graphic Arts, 51 on General Art and Archaeology, 53 Continuations, 30 Miscellaneous. Noteworthy Accessions: Die Manichaeischen Miniaturen; Herzfeld's *Der Wanderschmuck der Bauten von Samarra und seine Ornamentik*; *Choix de Sculpture des Indes*; *The Art of Old Peru*.



CLIO. FROM A SET OF
TAROCCHI CARDS.
GIFT OF MR. AND MRS.
POTTER PALMER



THREE BATHERS, BY CHARLES
SHANNON. GIFT OF ROBERT
ALLERTON.



TOMB GATE. STONE. 293 A.D. BUCKINGHAM
COLLECTION

EXHIBITIONS—MAY–AUGUST, 1924

- January 1–July 1—French color Engravings of the Eighteenth Century, lent by Arnold Seligmann, Rey & Co.
 March 15–May 15—Color Block Prints by Gustave Baumann.
 April 8–May 6—Prints and Chintzes, the gift of Robert Allerton.
 April 14–June 1—Paintings by John Singer Sargent.
 May 1–June 1—(1) Thirty-seventh Annual Chicago Architectural Exhibition. (2) Twenty-second Annual Exhibition of Applied Arts. (3) Etchings of Architectural Subjects, by Piranesi, Canaletto, Méryon, Cameron, and others. (4) The John R. Thompson Collection: Paintings, Carpets, and Tapestries.
 May 1–July 1—English Color Prints of the Eighteenth Century.
 May 7–July 1—Exhibition of the English Society of Wood-engravers.
 June 10–July 1—(1) Exhibition of Work by Students in the School of the Art Institute. (2) Art Students' League Exhibition.
 July 1–September 1—Summer Loan Collections.
 July 1–October 1—Engravings by Dürer. Etchings by Rembrandt from the John H. Wrenn Collection. Lithographs and Etchings by Whistler from the Bryan Lathrop Collection.

LECTURES

MONDAYS AT 2:30 P. M. FULLERTON MEMORIAL HALL

SEPTEMBER

- 8 Lecture: Interior Decoration—The Bride's Home.
 15 Lecture: Interior Decoration—Modernizing an Old Home.
 22 Lecture: Interior Decoration—The Country Home.
 29 Lecture: Interior Decoration—The City Home.

OCTOBER

- 6 Lecture: Interior Decoration—The Colonial Home.
 13 Lecture: Interior Decoration—The American-Italian Villa.
 20 Lecture: Interior Decoration—The American-Spanish Home.
 27 Lecture: Interior Decoration—The American Early English Home.

THE ART INSTITUTE OF CHICAGO

OFFICERS

CHARLES L. HUTCHINSON . . . President
 MARTIN A. RYERSON }
 FRANK G. LOGAN } . Vice-Presidents
 ERNEST A. HAMILL . . . Treasurer
 ROBERT B. HARSHE . . . Director
 CHARLES H. BURKHOLDER . . . Secretary

Curator of Prints and Drawings

. WILLIAM McC. MCKEE

Curator of Decorative Arts BESSIE BENNETT*Assistant Curator of Decorative Arts*

. HARDINGE SCHOLLE

Curator of Buckingham Prints

. FREDERICK W. GOOKIN

Manager Membership Dept.

. GUY U. YOUNG

Librarian, Ryerson Library

. SARAH L. MITCHELL

Printing and Publications

. WALTER J. SHERWOOD

Superintendent of Building

. JAMES F. MCCABE

Dean of the School RAYMOND P. ENSIGN*Extension Lecturer*

. DUDLEY CRAFTS WATSON

STAFF OF THE MUSEUM

Director ROBERT B. HARSHE*Assistant to the Director*

. CHARLES FABENS KELLEY

Secretary CHARLES H. BURKHOLDER*Curator of Oriental Art*

. CHARLES FABENS KELLEY

2

1

)
al
R.

e.

l.
p

E
T

E

N

G

L

D

E

N

N